

11-10-2002

Wind Ensemble

Department of Music, University of Richmond

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WIND ENSEMBLE

David Niethamer, conductor

David Holsinger,
Guest conductor and composer

NOVEMBER 10, 2002, 3:00 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC

Mr. Holsinger's appearance is made possible by
*The F. Ralph Swanson and Mary A. Swanson
Artist-in-Residence Fund*



In 1999, after serving 15 years as Composer-in-Residence to Shady Grove Church, Grand Prairie, Texas, award winning composer/conductor *David R. Holsinger* (b. 1945) relocated to Cleveland, Tennessee, where he teaches conducting, composition, and serves as Director of the Wind Ensemble at Lee University.



David Holsinger

Holsinger's compositions have won four national competitions, including a two time ABA Ostwald Award. His works also have been finalists in the NBA and Sudler competitions. Educated at Central Methodist College, Fayette, Missouri, Central Missouri State University, Warrensburg, and the University of Kansas, Lawrence, Holsinger was also honored with an honorary Doctorate and the Gustavus Fine Arts Medallion from Gustavus Adolphus College in St. Peter, Minnesota. In the summer of 1998, during the Texas Bandmasters Association convention in San Antonio, the United States Air Force Band of the West featured Holsinger as the HERITAGE VI composer. This prestigious series celebrating American wind composers was founded in 1992 and previously had honored Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. An elected member of the American Bandmasters Association, Holsinger's recent honors include being inducted as a National Patron of Delta Omicron Music Fraternity.

In addition to his university duties, Holsinger spends much of his energies as a guest composer and conductor with All State organizations, professional bands, and university ensembles throughout the United States. When not composing or conducting he plays with his HO train layout.

David Niethamer began his conducting career in a college production of *A Funny Thing Happened on the Way To the Forum*. He has conducted school ensembles in New Jersey and New York, and for one year was the Band Director in the Davenport, New York schools. He has also been a sectional coach for the Richmond Symphony Youth Orchestras.

Niethamer is more familiar to Richmond audiences as a clarinetist in the Richmond Chamber Players, the Roxbury Chamber Players, and as Principal Clarinetist of the Richmond Symphony, from which he retired after 23 years. He also has been a regular recitalist and chamber musician on the University of Richmond campus.



David Niethamer

... PROGRAM ...

0 America the Beautiful

Samuel Augustus Ward
(1848-1903)
(arr. Carmen Dragon)

4:28 Danza Final from Estancia

Alberto Ginastera
(1916-1983)
(arr. David John)

9:24 Suite no. 2 for Military Band
→ March

Gustav Holst
(1874-1934)

14:24 Song without words

Song of the Blacksmith

16:48 Fantasia on the 'Dargason'

18:08

The Second Suite for military band was composed in 1911, but did not receive a public performance until June 30th 1922, when the band of the Royal Military School of Music, Kneller Hall, played it at the Royal Albert Hall, London. The program note for that performance stated that the Suite had been 'put aside and forgotten' after 1911. Yet the manuscript (now in the British Library, London) shows signs of considerable haste and a great deal of revision, and Imogen Holst believed that the work was originally written for a specific occasion (possibly the 1911 'Festival of Empire' held at the Crystal Palace), even if it was not performed at that time.

Unlike its predecessor, the Second Suite is based entirely on material from folk songs and morris dances. The Finale, Fantasia on the 'Dargason,' is almost identical to the finale of the St Paul's Suite for string orchestra, composed in 1913. The manuscript of that work has many markings on it which relate to the Second Suite, and it seems clear that Holst must have made a revision at around the same time as he was composing the St. Paul's Suite. To judge from the appearance of the manuscript, the first 23 pages of the finale (out of a total of 27) were rewritten. The most important change evident in the manuscript is, however, in the first movement, which originally had an entirely different opening. It also seems likely that the third movement was either rewritten or even added to the work at a later date.

David Niethamer, conductor

... PAUSE ...

Providence Unfinished (2002)

David R. Holsinger
(b. 1945)

Providence Unfinished was commissioned by the IMEA Honor Band 2002, Mark Finger, Chairman, in honor of Larry Neuhauser by his family and friends.

Like all Americans, this composer also was greatly affected by the tragedy of September 11, 2001. This composition was birthed in the wake of that event and is meant to be a work of hope, deliberately woven with fragments of the American Anthem and Threads of Faith.

(program note by David R. Holsinger)

432 Scootin' on Hardrock: Three Short Scat-Jazzy Dances Holsinger

About half a mile east of my office on Shady Grove Road, you will cross Hardrock Road, the former main street of Shady Grove Township, Texas. Sitting close to the railroad line between Dallas and Ft. Worth, this little community thrived for its initial 20 years. But when the township was absorbed by Irving and Grand Prairie 30 years ago, Hardrock Road was destined to suffer dearly the abandonment of both a future and "county maintenance." The road runs only about a mile in length, from the entrance to a bankrupted wildlife park on the south to Rock Island Road, parallel to the old Rock Island Railroad tracks to the north.

There are a number of houses left in the dilapidated neighborhoods. Most are suffering the ravages of too many uncaring renters; however, some still appear neat and cared for despite their age. Several defunct horse stables and exercise corrals line the road, in addition to a couple of "joints," a small grocery store, a welder's shop, and a number of scrap yards. Located midpoint on Hardrock Road is a cemetery, and close by, a vacant lot, where the original Shady Grove Baptist Church stood from 1937 until December, 1974, when disgruntled church members allegedly put a torch to the building and burned it down. (And you thought YOUR church board had heated meetings!)

One doesn't mosey down Hardrock Road anymore. You scoot along because now the only reason to drive through there is to go from somewhere you've been to someplace you haven't. And anyway, only the locals consider the route a shortcut to wherever.

But once upon a time, Hardrock Road was the center of town.
(program note by David R. Holsinger)

Adagio

Holsinger

Homage: Three Tapestries

Holsinger

I was asked by Kenny Bierschenk to compose a piece for his band that would be, to a large extent, based on themes found in the great liturgical musical wealth of the Roman Catholic Church. Kenny himself suggested one such hymn-chant that he remembered as one of the most beautiful songs sung in his boyhood church in Weatherford, Texas.

The first movement of this three-part tapestry is based on a melody I heard sung at a cathedral in Kathowice, Poland on one of my trips to that country in the early 1990s. I had stepped out of my host's home to walk about the square close by. I was drawn to this large church because I heard what sounded like a men's chorus singing. It was in fact only a small robed group of men obviously practicing in an alcove of the hall; I don't know the name of the melody and what I have written is more a vague remembrance of the tune, but it impressed me as being a very "strong" melody and I think I have come close to its ambience.

The second movement is based on a theme by Thomas Aquinas (1227-74) entitled *Pange Lingua*. This is the melody Mr. Bierschenk remembered as "Praise We Christ's Immortal Body."

In 1965, when I was a 19-year-old college junior, Vaclav Nelybel came to our school to guest conduct a three-day tour in western Missouri. Three concerts a day he conducted Trittico and his Chorale. He was a mad man on the podium. His eye blazed with energy. His baton was like a sabre, slashing the air, tearing the wind with his music. At the end of the three days . . . at the close of the final concert . . . as the audience finally departed and my colleagues left the stage, I sat alone in my section, physically exhausted, mentally drained, and emotionally spent. And I wept . . . knowing that in those few days I had discovered what was to become the musical passion of my life . . . I was to compose.

The third movement is based partly on the medieval Bohemian chorale to King Wenceslaus used as source material by Nelybel in several of his most passionate works. I have written *Homage: Three Tapestries* in a compositional genre directly alluding to the style of Vaclav Nelybel. I do this, not to copy, but to praise; and to say "Thank You" for the inspiration he gave a generation of musicians like me.

(program note by David R. Holsinger)

David R. Holsinger, conductor

... PERSONNEL ...

PICCOLO

Jamilah McLaren
Rebecca Shewman

FLUTE

Kelly Billig
Laurie Dippold
Esther Lee
Jamilah McLaren
Brady O'Dea
Shanthi Philips
Rebecca Shewman

OBOE

Darlington Howland

BASSOON

Matt Miskovsky

E♭ CLARINET

Christine Hohl

CLARINET

Robert Brownhill
Katherine Bittner
Allison Burr
Mindy Christensen
Sarah Glick
Christine Hohl

BASS CLARINET

Bailey Hampton

CONTRABASS CLARINET

Nathan Verilla

ALTO SAXOPHONE

Austin Scharf
Adam Weaver

TENOR SAXOPHONE

Andrew Filipczak

HORN

Patrick Huber
David Raiser
Lauren Weinstein

TRUMPET

Joycelyn Bassette
Matthew Carew
Adam Claar
Adam Musgrave
Richard Snyder
Daniel Strobel
Becky Workman

TROMBONE

Timothy Ferguson
Albert Lee
Kazuma Muroi

EUPHONIUM

Michael Katz
Aaron Kratzat
Stephanie Spear

TUBA

Elliott Asker

PERCUSSION

John Dunn
Brian Pagels
Joshua Pucci
Rob Wright

2002-2003 Performance Series

Anoushka Shankar, sitar

Wednesday, November 13, 2002, 7:30 pm

Camp Concert Hall, Booker Hall of Music

If internationally-beloved sitar player Ravi Shankar is the emissary of Indian classical music, his daughter, Anoushka, is clearly the successor to the throne, having established herself as a contemporary artist with tremendous talent and understanding of the great musical traditions of India. Born in London and raised in California and India, she has absorbed the musical traditions of both the East and West. (Call 289-8980 for tickets.)

James Wilson, cello: Unaccompanied Cello II

Monday, November 18, 2002, 7:30 pm

Camp Concert Hall, Booker Hall of Music

James Wilson returns to the Modlin Center stage with a program of introspective and virtuoso music for unaccompanied cello including Bach's haunting Suite in C minor, Ned Rorem's "After Reading Shakespeare" and Benjamin Britten's colorful Second Suite. (Free and open to the public.)

Gypsy

Music by Jule Styne, Lyrics by Stephen Sondheim

Book by Arthur Laurents, Directed by Dorothy Holland

Thursday, November 21, 2002, 7:30 pm;

Friday, November 22, 2002, 7:30 pm;

Saturday, November 23, 2002, 7:30 pm;

Sunday, November 24, 2002, 3 pm

Alice Jepson Theatre

2002-03 Tucker-Boatwright Artist-in-Residence

Based on the memoirs of legendary stripper Gypsy Rose Lee, with the hilarious and heart-wrenching book by Arthur Laurents and the bold, brassy, show-stopping score by Jules Styne, this show is not to be missed!
(Call 289-8980 for tickets.)

University Jazz Ensemble

Mike Davison, director

Monday, November 25, 2002, 7:30 pm

Camp Concert Hall, Booker Hall of Music

University of Richmond bass teacher Michael Hawkins will join the University Jazz Ensemble for an evening of contemporary and classic big band compositions. (Free and open to the public.)